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ABSTRACT

This report, a follow up to H. McKaughan's article "Language Materials Development" (Philippine Journal for Language Teaching; v2 n1-2 1969), reports on a project at the Pacific and Asian Linguistic Institute (PALI) of the University of Hawaii to develop a set of materials for seven Philippine languages: Bikol, Cebuano, Hiligaynon, Ilokano, Kapampangan, Pangasinan, and Tagalog. The following materials were developed for each of the languages: (1) lessons for about 300 hours of intensive conversational classroom instruction; (2) a reference grammar suitable for the layman, presenting the structure in concise form; (3) a learner's dictionary. The materials are intended both for classroom use and for self help after the intensive course has been completed. Materials were developed under the general rationale provided by the project director, but individual authors were allowed to exercise independent judgment in the development of specific materials. This report indicates the authors and titles of the specific materials developed and then presents the introduction to the Kapampangan text with a sample lesson, in order to illustrate the pedagogical approach used for the teaching of one of the languages. These materials are not presently available to the public but the entire set is eventually to appear in the Pali Language Text Series (University of Hawaii Press). (FWB)

A Report on Language Materials Development
for Seven Philippine Languages

by

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This report is a follow up to 'Language Materials Development,' an article written by the first author which appeared in preliminary form in Working Papers in Linguistics, Issue No. 9, University of Hawaii, 1969, and later in the Philippine Journal for Language Teaching, Vol. VII, Nos. 1-2, 1969. This reports on a specific project in which a set of materials has been developed for seven Philippine languages through the facilities of the Pacific and Asian Linguistic Institute of the University of Hawaii under a contract with the Division of Language Training of the Peace Corps, Washington D.C. (PC 25-1507).

This report will indicate the languages covered and the specific titles of materials developed, and will give the introduction to one of the texts with a lesson as an example of the kind of pedagogical outlook for one of the languages, namely Kapampangan.

For each language we set out to develop (1) lessons for about 300 hours of classroom instruction meant for

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intensive conversation building; (2) a reference grammar suitable for the educated layman which presents the structure in a concise form; and (3) a dictionary useful for the learner. This set of materials is intended both for classroom use, and for self help to be utilized after the intensive course has been completed.

The seven Philippine languages for which material have been developed in this project are: (1) Bikol, (2) Cebuano, (3) Hiligaynon, (4) Ilokano, (5) Kapampangan, (6) Pangasinan, and (7) Tagalog. These languages were chosen as those where materials were most needed for Peace Corps Volunteers, rather than for other reasons. The project was under the direction of the first author of this paper who developed the rationale upon which materials were to be based. This rationale is in general that depicted in the aforementioned article on 'Language Materials Development.'

It is important to observe that each investigator exercised independent judgment in the development of specific material. Although most followed the prescribed rationale, some put special emphasis on a culturally oriented approach (Pangasinan), others on a structurally oriented approach (Bikol) and others on a combination of situationally oriented lessons with controlled structural

sequencing (Kapampangan, Tagalog, etc.). Most of the pedagogical materials have been influenced much by Professor Earl Stevick's micro-wave approach to lesson construction.

Materials developed under this project are listed here by title and author for reference purposes indicating the extensive nature of the coverage. The entire set of materials is to appear eventually in the Pali Language Texts series, published by the University of Hawaii Press through the Pacific and Asian Linguistics Institute. Each of these monographs will appear under the editorship of the first author of this report.

Perhaps a word here about PALI will be of interest to the reader. PALI, the Pacific and Asian Linguistics Institute of the University of Hawaii, has been organized as a research unit devoted to the task of linguistic studies, primarily concerning languages of the Pacific and Asian areas, though not exclusively so. This Institute, now under the direction of Donald M. Topping, sponsors research by University of Hawaii faculty ranging from the preparation of pedagogical materials which require basic research to computer oriented linguistic studies, descriptive and historical linguistic research, and sociolinguistic or dialect studies. Researchers are

developing reference grammars, dictionaries, and texts, and writing technical articles on the results of their research.

PALI is a small unit whose core staff helps organize the research, looks for funding support for projects, and supplies administrative help for the carrying out of the various projects. Researchers are usually supported through federal or other grants, PALI's budget being only sufficient for the core staff. Members of the core staff usually also hold part time faculty positions at the University of Hawaii in related departments.

The PALI Language Texts series is one of the outlets for publishing results of research. This series is funded by special subsidy. Two texts, one by Byron Bender on Marshallese and the other by Donald Topping on Chamorro, have appeared in this series to date. The texts listed below are to appear as funds become available under the following general series title. These are the materials prepared under the contract mentioned earlier in this report.

PALI Language Texts: Philippines, edited by Howard P. McKaughan.

1. Bikol

Bikol Text by Malcolm W. Mintz. Teacher's guide, general introduction, 121 lessons, extensive dialogues, appendix, glossary, and index; 701 pages.

Bikol Grammar Notes by Malcolm W. Mintz. In three parts with index; 288 pages.

A Bikol Dictionary by Malcolm W. Mintz.

Introduction, how to use the dictionary, Bikol-English and English-Bikol parts; 1,024 pages.

2. Cebuano

Cebuano for Beginners by Maria Victoria R.

Bunye and Elsa Paula Yap. Introduction, the textbook, types of drills, notes to the teacher, 46 lessons, extensive supplementary materials, glossary, three appendices; 797 pages.

Cebuano Grammar Notes by Maria Victoria R.

Bunye and Elsa Paula Yap. Phonology, morphology, the Cebuano sentence; 109 pages.

Cebuano-Visayan Dictionary by Elsa Paula Yap

and Maria Victoria R. Bunye. Cebuano to English; 508 pages.

3. Hiligaynon

Lessons in Hiligaynon by Cecile L. Motus.

Introduction, definition of terms, bibliography, twelve units with 54 lessons, glossary, and supplementary materials; 430 pages.

Hiligaynon: A Reference Grammar by Elmer P.

Wolfenden. Introduction and three parts with the sound system, the structure of words, and the structure of word strings; 239 pages.

A Hiligaynon-English Dictionary by Cecile L.

Motus. Grammar sketch in introduction; 305 pages.

4. Ilokano

Ilokano Lessons by Emma Bernabe and Virginia

Lapid. Introduction, 41 lessons, eight appendices including useful expressions and glossary; 447 pages.

Ilokano Reference Grammar by Ernesto Constantino.

(Incomplete at this writing.)

Ilokano Dictionary by Ernesto Constantino. Short

introduction; 504 pages.

Bonifacio Sibayan

5. Kapampangan

Speaking Kapampangan by Leatrice T. Mirikitani.

Introduction, 50 lessons, 10 supplementary lessons, Kapampangan-English glossary, English-Kapampangan vocabulary list; 971 pages.

Notes on Kapampangan Grammar by Michael L.

Forman. Introduction, phonology and orthography, grammar; 136 pages.

A Kapampangan-English Dictionary by Michael L.

Forman. Introduction and dictionary proper; 245 pages.

6. Pangasinan

Makasalita Kay Pangasinan (You can speak Pangasinan) by Richard A. Benton.

Introduction, 33 units, index to substitution drills, index to lexical drills, glossary of technical terms; 690 pages.

A Reference Grammar for Learners of Pangasinan

by Richard A. Benton. Preface, acknowledgments, three parts including phonology, words and their structure, and phrases and sentences, 33 exercises, three appendices; 260 pages.

A Concise Learner's Dictionary of Pangasinan

by Richard A. Benton. Introduction,
Pangasinan-English Dictionary, English-
Pangasinan index; 313 pages.

7. Tagalog

Tagalog for Beginners by Teresita V. Ramos and

Videa de Guzman. Introduction, nine units
with 56 lessons, seven appendices, glossary;
863 pages.

A Synopsis of Tagalog Structures by Teresita V.

Ramos. 10 sections; 176 pages.

Tagalog Dictionary by Teresita V. Ramos.

Introduction and dictionary; 330 pages.

Unfortunately PALI cannot furnish copies of these monographs until they have been published. The manuscripts are on file and can be xeroxed by special funded request. Peace Corps is currently using some of the lesson materials in training sessions and has mimeographed copies for that purpose, but not for the general public.

As has been mentioned, each author of lesson materials developed a text following his own specific ideas, though governed in general by those set out by the director of the project. The following is presented

as an example of one author's orientation.

Other examples could have been used. The writer, Lea Mirikitani, however, was present at the University of Hawaii and thus able to help in the writing of this report. Her introduction presents certain details of perhaps special interest to language materials developers.

The introduction is taken in a slightly revised form from the text Speaking Kapampangan.

INTRODUCTION to Speaking Kapampangan

Background

Kapampangan is spoken in the Pampanga-Tarlac area of the central plain of Luzon in the Philippines. There are some 900,000 speakers of this important language with several dialects. The dialect used in this text is that spoken in the city of San Fernando. We are deeply indebted to Mrs. Germalina Melendez for her patient assistance throughout the months of research. She and her husband as well as others of the Kapampangan speaking community in Honolulu have made this effort one of pleasure.

Purpose of the Text

Speaking Kapampangan is an elementary-intermediate level text compiled to teach conversational Kapampangan. Its purpose is to acquaint the learner with the vocabulary and basic structures and thus to guide him in his acquisition of the language not only so that he can participate in everyday conversations, but also so that he will be able to use the language creatively and meaningfully. The lessons have been designed to

help the learner 'think' in the language; to help him gain fluency in at least basic situations and basic structures.

Basic Orientation of the Text

The text consists of 50 lessons with some additional supplementary materials, a Kapampangan-English Glossary, and an English-Kapampangan Cross-Reference Vocabulary list. The supplementary materials include useful classroom expressions and additional dialogues. The teacher should work them with lessons where they seem most appropriate.

Each lesson is developed around a situational topic and includes conversation which is natural to that topic. The topics have been selected on the basis of real life occurrences and arranged in as natural an order as possible. The topics in the text evolve around a main character, John Smith. John is an American newcomer to a Kapampangan society and the lessons include those activities required for his becoming a participating member of that society. The situations move from John to his immediate surroundings, to friends and their families, and finally to the world of activities and experiences.

The structures selected for teaching the language are those which have been found to be relevant to these situations. The sequencing of the structures has been governed by the arrangement of the situation chosen. For example, the equational sentence is introduced in the beginning lessons where the central theme is the identification of self and surroundings in the process of getting acquainted. Verbal predicative sentences are also introduced in these early lessons, but only as items for passive learning.¹ These sentences become the vehicles for teaching smaller structural items such as pronouns, demonstratives, interrogatives, adverbial words, case particles, etc. Predicative or action type sentences are introduced as the situations move from the acquaintance stage to that of activity. By this time,

¹There are two kinds of learning involved in language acquisition: the passive and the active. The passive refers to the initial stages of language learning where out of a babble of seemingly incoherent sounds the learner begins to hear recognizable forms. This recognition of forms motivates the hearer to investigate or find out what the forms mean, which then leads to his learning of the form. The recognition, understanding and ability to produce the forms is active learning. Both kinds of learning have been incorporated in this text.

the learner has become acquainted with verbal predicative sentences and has already learned the necessary noun phrases and adverbial ideas which occur in such sentences. The student is then prepared to go on to a concentration on the various types of verbal predications and the learning of the more difficult and elusive aspects of Kapampangan structure. The learning of these more complicated structures is made more efficient and less taxing by the natural situations requiring them. The aim is to get the student to learn in the classroom highly functional items which he puts to immediate use, thereby making the artificial situation a meaningful, truly motivating and efficient experience.

The number of vocabulary items to introduce in a given lesson has always been of concern to language teachers and material developers. When too many words are introduced, the learner becomes so involved in the sheer memorization of new words that he is unable to learn the system of structures. When too few words are included, learning in an already artificial situation becomes repetitive and increasingly dull, with the ultimate complete loss of motivation. In this text, the selection, number and sequencing of vocabulary have

been determined by the requirements of the situational topics. Vocabulary learned in meaningful related contexts with a tangible desire to communicate is never a burden on the learner. The vocabulary items in this case serve as effective tools for the learning of the structure of the language. This means that in some lessons there will be a need for more vocabulary than in others. For example, there is a need in the lessons first introducing verbal constructions for functional verbal ideas which relate to daily living. Vocabulary for these ideas is therefore added at this point and used for the drilling of the new constructions, rather than trying to build up to the need before it appears.

However, vocabulary as such is not enough to set up a situation. One of the most effective ways leading to actual communication is to ask and answer questions. The question-answer format serves as a communicative device to learn new structures; it is an important simulation of the 'real' art of giving and getting information--a basic function of language in every culture. Each basic sentence structure is therefore introduced in this book in a question-and answer context.

Further comment is in order here since the question-answer format is an important part of this text. Questions elicit specific information and in Kapampangan, responses are structurally conditioned, often by a specific word in the question. For example. 'What are you going to do?' will elicit a response that brings out the action that will be performed by the listener. He may respond, 'I'm going to read a book.' The question 'What are you going to read?' will elicit the object of the listener's action: 'I'm going to read the book' or 'It is a book that I'll read.' In Kapampangan the response to the first question requires an actor-topic; the answer to the second question requires an object-topic. Syntactic devices in the verb and in the noun phrases mark these topics. Thus, through questions and answers the student will learn how to use the structures, why particular structures are required, and what the structures mean.

The question words who and what appear in the early lessons, used in equational sentences; when and where are introduced with the early predicative sentences; and finally, how and why appear in later lessons where verbal constructions are needed for responses. Situa-

tional dialogues in the lessons help integrate questions and answers in natural ways, and thus help the learner develop an understanding of the total language system.

Basic Principles

The effectiveness of language materials is related to the premises upon which the materials are developed. This text has been developed on certain linguistic and psychological principles which seem to be basic.

The linguistic principles on which the text is based are as follows. (1) Language is a structured system of sounds and grammatical units (language has structure). (2) The structured system is internalized by the speaker as a network of 'rules' which in turn govern the ways the speaker constructs his sentences. (3) The learner has an inborn competence or capacity for internalizing such 'rules'. (4) The internalization of such rules makes possible the generation of new sentences. (5) This power of generation in turn makes possible 'thinking in the language' which is so necessary for effective communication. (6) Finally the production of language is a learned, automatic behavior.

The psychological principles underlying this text, stated briefly, follow. (1) Successful learning is dependent upon motivation, i.e. the greater the motivation, the more effective the learning. (2) Learning takes place when there is 'meaningful' response to 'meaningful' stimuli, i.e. sheer automatic, unthinking response to mere sound stimuli is never real learning. (3) Practice in production is a necessary component of language acquisition, i.e. there must be a great deal of drilling in order to acquire automatic behavior and to retain what is learned.

Implications of Basic Principles

The following are the implications of these principles for the development of language materials. (1) The materials must include an adequate coverage of structure basic to the language. (2) These structures must be interrelated so that the student learns a system rather than a series of isolated utterances. (3) Drills must follow a format that will provide for the internalization of the system. (4) The learner must be given the opportunity to generate, thereby assuring retention of the rules governing the system. (5) The format of the lessons must be designed to create and maintain motivation

at a high level. (6) Responses elicited from the learner in the practice situation must be as realistic and meaningful as possible, i.e. there must be as much communication as possible. (7) The range of drills must provide for the learning of particular constructions and the interrelationships existing between constructions. (8) With all this, there must be opportunity for practice, practice and more practice in order to be assured that the student will acquire automatic linguistic behavior.

Implementation of Basic Principles

The basic orientation of the text reflects the basic principles just outlined. The situational approach allows for very practical and functional materials. Motivation is sustained at a high level and learning becomes effective because situations are real. Further, the format of the lessons has been designed as an attempt (1) to provide an adequate coverage of the basic structures necessary for communication, (2) to present the structures as an interrelated system, (3) to provide for both the elementary and intermediate level of learning (learning of basic constructions and generation of new utterances based on the learned constructions), and (4) to develop the learner's competence in the new language.

Format of the Lesson

Lessons are divided into seven parts which fall into two main divisions. The first one-half of each lesson encompassing the first three parts, covers the basic elementary and essential structures that all students must learn to converse in the language. Sufficient drill (Drill I) is required (in a rote way) to help the student memorize the structures in context.

The second half (parts 4-7) is for intermediate learning, and is designed to assist the student in generating or creating new material on the basis of the more elementary parts. The seven parts to each lesson follow.

1 STRUCTURAL CONTENT. New items of a structural nature are presented first as they occur in statements. Questions follow which will elicit the structure being introduced. Finally, the new structural units are listed for the student's reference, and to help him know what he is trying to internalize.

2 CONVERSATIONAL CONTEXT. Following the presentation of the structure, the new items are placed in a question-answer context. Two types of questions are utilized: the WH-question (questions which begin with an interrogative word) and Yes/No questions (questions which require

a yes or no answer). This section is especially helpful for learners since early conversations are in this form.

3 DRILL I. The student learns the basic structures (in an unexciting way perhaps) through the drills presented in this section. The drills are very elementary and generally consist of rote memorization, response and substitution drills. The name of each drill characterizes the procedure and purpose of that drill. Thus, Rote Memorization Drill refers to the mimicry-memorization procedure and is used to help the student learn individual vocabulary items related to the situational topic of the particular lesson. Response Drill refers to a question and answer format procedure, using both the WH- and Yes/No questions. Substitution Drill refers to the replacement of items in a given frame by other substitutable items. The drills in this section are generally arranged so that the student first memorizes the pertinent vocabulary items, then learns to use these items in a sentential context and finally uses the sentences in a conversational (question and answer) context.

4 SITUATIONAL DIALOGUE. New structures are put in a broader framework to expand the question-answer portion of the lesson. Here the learner begins to get an idea as to how the particular question and answer

relate to other Kapampangan constructions in a continuous discourse; he actually 'sees' the interplay of Kapampangan structures, thus developing an understanding for the total language system. The situational dialogues are fairly long in order to allow for semantic continuity. Length should pose no problem here, however, since these dialogues are not meant for rote memorization. Rather, the objective is to 'learn' the contents of the dialogue with a flexibility that will enable the student to use the contents as the basis for 'generating or creating' in the language. The situational dialogues also provide an excellent means for introducing new structures for passive learning and also for reviewing structures already learned.

5 DRILL II. The second section of drills is designed to help students internalize the structure by generating and creating their own utterances. Here the drills are recitation drills for content, rather than rote memorized utterances, composition drills for creativity, comprehension drills for practice in understanding, narrative drills in which the dialogue is restated in narrative form instead of the question and answer approach, and dialogue drills where only students participate.

6 STRUCTURAL AND CULTURAL NOTES. The emphasis in the notes presented is on usage and distributional occurrences rather than on linguistic explanation. (The latter is covered in a reference grammar prepared under this same series.)

7 VOCABULARY. The final section of the lesson lists the new items covered. This is for convenience.

A Kapampangan-English Glossary is appended to the lessons. This glossary contains all words introduced in the lessons in the usual Roman letter alphabetical order. Entries include word bases in capital letters, inflected forms pertaining to these bases listed below them, affixes found in the lessons, and other words. The English meanings are followed by a number indicating the lessons in which the entry appears.

An English-Kapampangan Vocabulary is also appended which is a cross-reference finder list to aid the student. Should the student wish to locate the Kapampangan word in the lessons, he must go to the Kapampangan-English Glossary.

Directions for Using the Text

1 STRUCTURAL CONTENT. Each lesson has a Kapampangan title to indicate the situational content. The first section then delineates the structural content.

Actually this is a miniature table of contents and is a guide. Lesson learning starts with the second section. It is suggested that the student be assigned to look over sections one and two before coming to class to familiarize himself with the new structures to be learned.

2 CONVERSATIONAL CONTEXT. Begin each new lesson with the recitation of the question-answer conversations given in section two. These conversations are for memorization; therefore the mim-mem (mimicry-memorization) method should be used. The pace of the recitation should be kept at normal speed with special attention given to the pronunciation of the utterances. Markings for accent, length, and intonation have not been included in the text; hence, the student must rely on these recitations, and in fact on oral work in general, to learn the correct Kapampangan pronunciation and intonation. Repeat the recitation of each question-answer set several times, first in unison, then subsequently in a conversation format with either individuals or portions of the class reciting.

3 DRILL I. After the recitation, proceed to DRILL I. In this section all new structural items are drilled. As indicated earlier, the various drills have been selected and arranged to allow for a logical

progression of learning (from memorization of items, to use of item in sentences, to use of sentences in short question-answer conversations); hence, the drills should be used in the order given. However, modifications may be made in individual drills as found necessary. Drill work is effective only if it is meaningful to the student. The teacher should always be cognizant of the students' reaction and modify her techniques and/or procedures accordingly.

As explained in a previous section, the names of the drills characterize the objectives and the general procedures to be used. Special instructions enclosed in parentheses are also given. These instructions include notational devices: T = teacher, S = students as a class, S_1 = the individual or the first student, and S_2 = the second student. S indicates that unison response is appropriate, and S_1 and S_2 that individual response is desired. Where applicable the latter may also refer to individual participants in a chain drill.

In order to minimize the possibility of students responding to mere sound stimuli, pictures may be used as response cues. These pictures may be cutouts from magazines or stick figures drawn by the teacher. Where

such picture cues are not available, the 'spoken word' cue may be used.

Most of the drills in this section are given only in model form. The teacher must amplify the drills using vocabulary contained in the same lesson, or in past lessons. In order to assist in this, a list of words according to classes (nouns, verbs, adjectives, etc.) should be kept, both by the teacher and students. Such lists serve as helpful self-help review aids for the student and a convenient reference guide for the teacher for working out or conducting drills. Further, specific vocabulary to fit the needs of the particular students can be given and remembered in this way.

In general the procedure for drilling is to begin with unison response (except where variations make unison response unlikely), then proceed to individual response. In response drills, the progression is from teacher-students (T-S), to teacher-student (T-S₁), to student-student (S₁-S₂). All response drills should end with student-student participation. While drilling, the teacher should be aware of pronunciation and intonation errors, correcting such errors as they occur. The phonology of Kapampangan is fairly simple. Pronunciation

should not be a severe problem for the beginning student. However, if difficulty is encountered, the teacher should conduct short pronunciation drills as needed.

4 SITUATIONAL DIALOGUES. The dialogues found in part four are fairly long. These need not be committed to memory, since comprehension of content is the primary object. However, some time should be spent in class for the recitation of these dialogues. This is to give the students the opportunity to listen to, and to produce in recitation form, a natural dialogue. If a language laboratory or a tape recorder, is available, these dialogues may be put on tape and assigned to the students as lab work or homework. The taped dialogues should be natural. Provision should be made on the tape for both listening comprehension first and then the recitation of each utterance in the dialogue by the students.

5 DRILL II. The first drill in the second section of DRILL is the recitation of the situational dialogues outlined above. Initially the recitation should be in unison, then followed by recitation using a conversational format between teacher and students, or between students. The remaining drills generally include

comprehension, narrative, dialogue and composition drills. In the comprehension drill the student is given the opportunity to generate utterances on his own. In the early lessons, comprehension questions in Kapampangan have been included as questions to be asked by the teacher. This is followed by suggested questions in English which the student is required to transpose into Kapampangan. Until the students gain some degree of proficiency in the language, the questions should be written and checked for accuracy by the teacher. Where new vocabulary is necessary for the construction of a question, the student should consult either the Kapampangan-English Glossary appended to the lessons (using the English-Kapampangan Cross-Reference Vocabulary), the dictionary or the teacher. Care has been taken to control vocabulary and constructions. However, there may be instances where a special word (not yet learned) will be necessary. Since oral proficiency is the primary objective of this course, the student should be encouraged to produce these questions orally as soon as possible. Written work as preparation for class work should be kept at a minimum.

A Note to the Teacher

The following are general rule-of-thumb hints for classroom procedures.

(1) Remember that this is a course in Speaking Kapampangan. Oral work should therefore be speaking or communicating, not reading aloud. Always work with the book closed, except where reference to the text is necessary.

(2) Be 'Johnny-on-the-spot' about pronunciation and intonation. Catch and correct errors made by the students at the time they occur. Consider every utterance a drill on pronunciation and intonation.

(3) Maintain natural speech at all times. Speak at normal speed, but with clarity. Developing listening proficiency is also an important part of language learning.

(4) Remember that YOU, the teacher, are the students' model. Be enthusiastic about Kapampangan and the students will also be enthusiastic. Speak and act like a Kapampangan and your students will also learn to be Pampangēños.

(5) In the final analysis, the success of the class will depend on YOU and how well you motivate your students.

A Brief Learner's Synopsis of Kapampangan--A Word to the Student

All languages are hard at first. The verb structure of Kapampangan will seem difficult for some time. It differs from English in that there are a number of meaningful pieces to indicate tense, aspect, and focus. The meaning of tense is easy enough: actions are viewed as future, continuing or completed. Aspects are a bit more difficult to dominate. Those treated in this text are general, aptative, distributive and causative. The meaning of each becomes clear as one moves through the text.

Focus may be at first a new idea. This is a key grammatical phenomenon in Philippine languages. The following explanation may help you prepare for it. In sentences that have a main verb, there is the possibility of amplifying the verbal idea by adding noun phrases to indicate the actor of the action, the receiver or object of the action, the place where the action occurs, the benefactor of the action, the instrument used in the action, etc. These roles are indicated by small words called particles that occur first in a phrase--something like our English prepositions.

Learning the correct particle to introduce noun phrases is important. There are a number!

Any of the noun phrases complementary to the verb may be made the topic of the sentence--actor, object, location, instrument, benefactor, etc. When one of these is chosen as topic, the particle indicating the underlying role is replaced by a special particle (in Kapampangan ing), and a particular affix is put with the verb. One of the fun parts is that there are a number of these affixes and they can go before the word base (prefix), after the word base (suffix), or somewhere inside the word base (infix). All sorts of combinations of these affixes occur with the tenses and aspects. These special affixes have been called the focus affixes because they indicate the semantic relation between the verb and the topic of the sentence. So plan on working hard on the verb complex!

Often the noun phrase complements we have been talking about may be replaced by pronouns. Kapampangan requires special forms for the topic, and other forms for the other meanings (actor, goal, etc.). But this is not all! Kapampangan has a special set that are combinations of two pronouns, and you have to learn how

to combine topic and goal forms--and all other combinations, too! You may wonder how children do it, but they do--so be encouraged.

Verbs with their affixes, noun phrases with their particles, and pronouns in special forms are all important. Add to this the ways to modify the nouns or verbs, the way to add adverbial ideas of time to the sentence, and a few other points of grammar, and you will be Speaking Kapampangan. Encourage your teacher to correct you; keep lists of vocabulary and notes on key structures of your own, and work hard!

Note that part of the burden of pronouncing Kapampangan is yours. Intonation, rhythm, stress and vowel length are not marked. But as you listen to the teacher, you will easily hear it--so carefully imitate. Practice the sounds difficult to you until they are automatic. It will soon be fun.

Be sure to make up your own sentences as soon as you can. Communicate in Kapampangan often--and as soon as possible ONLY in Kapampangan with your teacher and classmates. We are Speaking Kapampangan!

A sample lesson follows in order to give the reader an idea of the format used in this text. As has been indicated elsewhere in this report, other materials could have been chosen from texts of the other languages. This is only a sample of this text, Speaking Kapampangan, and does not represent the way other authors developed their materials.

Lesson 38

"Basan ke ing dyaryu."

1 STRUCTURAL CONTENT

1.1 Verbal predicative clause, goal focus--object,
future tense

Basan ke ing dyaryu.

I'm going to read the
newspaper.

1.2 WH- Question

Nanu ing basan mu?

What are you going to
read?

1.3 Verbal affix, goal focus--object, future

(1) pag-...-an

(2) -an

(3) i-

(4) ϕ

1.4 Portmanteau Pronouns, non-focussed actor and
focussed singular object

ke

I-it/him/her

me

you-it/him/her

ne

he/she/it-it/him/her

te [= kata + ya]

we[dl]-it

taya [tamu + ya]

we[in]-it

mya we[ex]-it/him/her

ye you-it/him/her

de they-it/him/her

1.5 Case particle, topic (review)

ing [marks singular, common noun as
topic]

2 CONVERSATIONAL CONTEXT

2.1 WH- Question and Answer

2.1.1 Q: Nanu ing basan mu? What are you going to
read?

A: Basan ke ing dyaryu. I'm going to read a
newspaper.

2.1.2 Q: Nanu ing isulat ku? What am I going to
write?

A: Isulat me ing You're going to write
sulat. a letter.

2.1.3 Q: Nanu ing pagaralan What is he going to
na? study?

A: Pagaralan ne ing He's going to study
Kapampangan. Kapampangan.

2.2 Yes/No Question and Answer

Q: Basan me ing dyaryu? Are you going to read
the newspaper?

A: Wa. Basan ke.

Yes, I'm going to read
it.

Ali. E ke basan.

No, I'm not going to
read it.

3 DRILL I

3.1 Rote Memorization Drill (While showing picture of action, T gives the word base that describes the action. Then T makes a statement of the action in the object focus future which S repeats.)

Model. T: basa (showing picture of person reading newspaper)

Basan ke ing dyaryu.

S: Basan ke ing dyaryu.

- | | |
|-------------|-------------------------------|
| (1) basa | Basan ke ing dyaryu. |
| (2) surat | Isulat ke ing kwentu. |
| (3) aral | Pagaralan ke ing Kapampangan. |
| (4) turu | Ituru ke ing Inglis. |
| (5) kan | Kanan ke ing pagtuwan. |
| (6) linis | Linisan ke ing lamesa. |
| (7) pipi | Pipian ke ing imalan. |
| (8) plancha | Planchaan ke ing imalan. |
| (9) inum | Inuman ke ing 'coke'. |

- (10) kua Kuanan ke ing pera.
- (11) sulud Isulud ke ing blusa.
- (12) pialung Pialungan ke ing salindra.
- (13) tayi Tayan ke ing baru.
- (14) subli Subli ke ing libru.
- (15) sali Salwan ke ing pasalubung.
- (16) lampaso Lampasuan ke ing lande.
- (17) albe Alben ke ing 'television'.

3.2 Restatement Drill (T gives a word base, then a statement in the actor focus future using the word base. S restates it into the object focus, future.)

Model. T: Basa. Mamasa kung dyaryu.

S: Basan ke ing dyaryu

- (1) Basa. Mamasa kung dyaryu.

Basan ke ing dyaryu.

- (2) Sulat. Sumulat kung kwentu.

Isulat ke ing kwentu.

- (3) Aral. Magaral kung Kapampangan.

Pagaralan ke ing Kapampangan.

- (4) Turo. Turo kung Inglis.

Ituro ke ing Inglis.

- (5) Kan. Mangan kung pagtuan.

Kanan ke ing pagtuan.

(6) Linis. Maglinis kung lamesa.

Linisan ke ing lamesa.

(7) Pipi. Mamipi kung imalan.

Pipian ke ing imalan.

(8) Plancha. Mamlancha kung imalan.

Planchaan ke ing imalan.

(9) Inum. Minum kung coke.

Inuman ke ing coke.

(10) Kua. Kuma kung kendi.

Kuanan ke ing kendi.

(11) Sulud. Magsulud kung bayung baru.

Isulud ke ing bayung baru.

(12) Pialung. Mamialung kung mahjong.

Pialungan ke ing mahjong.

(13) Tayi. Manayi kung baru.

Tayan ke ing baru.

(14) Subli. Manyubli kung libru.

Subli ke ing libru.

(15) Sali. Sali kung pasalubung.

Salwan ke ing pasalubung.

(16) Lampaso. Maglampaso kung lande.

Lampasuan ke ing lande.

(17) Albe. Manalbe kung 'television'.

Alben ke ing 'television'.

- 3.3 Statement Drill (T gives a word base, S_1 gives the actor focus, future statement using the word base, and S_2 restates it into the goal focus, future.)

Model. T: sulat

S_1 : Sumulat kung kwentu.

S_2 : Isulat ke ing kwentu.

- 3.4 Response Drill (T asks the question Nanu ing gawan mu? and S_1 responds with an actor focus statement stating just the action and not the object of the action. On the basis of S_1 's response T asks the question Nanu ing (....)mu? to elicit the object of the action in the second response and S_1 responds accordingly.)

Model. T: Nanu ing gawan mu?

S_1 : Mamasa ku.

T: Nanu ing basan mu?

S_1 : Basan ke ing dyaryu.

- 3.5 Restatement Drill--Portmanteau Pronouns (T gives an actor focus future statement and S restates it into the goal focus future. Drill all the portmanteau pronouns introduced in this lesson--cf. section 1.4.)

Model. T: Mamasa kung dyaryu.
 S: Basan ke ing dyaryu.
 T: Sumulat kang kwentu.
 S: Isulat me ing dyaryu.
 T: Magaral yang Kapampangan.
 S: Pagaralan ne ing Kapampangan.

(1) ku = ke	I; I-it
(2) ka = me	you; you-it
(3) ya = ne	he/she; he/she-it
(4) kata = te	we[dl]; we-it
(5) tamu = taya	we[in]; we-it
(6) kami = mya	we[ex]; we-it
(7) kayu = ye	you[pl]; you-it
(8) la = de	they; they-it

3.6 Question Drill--Review of Ning Pronouns in object focus nanu questions (T makes an actor focus future statement, varying the actor pronouns and the action. S asks the appropriate corresponding object focus nanu question.)

Model. T: Manayi ya.

S: Nanu ing tayan na?

(1) Manayi ya.	Nanu ing tayan na?
(2) Sali kami.	_____ salwan mi?

- | | | |
|--------------------|-------|---------------|
| (3) Mamialung la. | _____ | pialungan da? |
| (4) Mamasa ka. | _____ | basan ku? |
| (5) Maglinis kayu. | _____ | linisan mi? |
| (6) Magaral ku. | _____ | pagaralan mu? |
| (7) Sumulat kata. | _____ | isulat ta? |
| (8) Mangan tamu. | _____ | kanan ta? |

3.7 Response Drill (T makes an actor focus statement varying the actor pronouns and the action for each statement. S_1 asks the appropriate object focus question to which S_2 responds.)

Model. T: Turo kami.

S_1 : Nanu ing ituro mi?

S_2 : Ituro mya ing Inglis.

3.8 Response Drill (S_1 asks a question eliciting an actor focus response. S_2 responds accordingly. S_1 asks a second question eliciting the related object focus response and S_2 responds. Vary the actor pronouns and the action for each set of question and answer.)

Model. S_1 : Nanu ing gawan mu?

S_2 : Mamasa ku.

S_1 : Nanu ing basan mu?

S_2 : Basan ke ing dyaryu.

4 SITUATIONAL DIALOGUE

4.1 [Dialogue between John (J) and his friend Senen (S)]

isulat

going to write (something)

basan

going to read (something)

S: Nukarin ka munta?

Where are you going?

J: Munta ku king eskuela.

I'm going to school.

S: Nanu ing gawan mu karin?

What are you going to do there?

J: Sumulat ku.

I'm going to write.

S: Isulat me ing sulat?

Are you going to write a letter?

J: Ali. Isulat ke ing istorya na ning bie da reng Kapampangan.

No, I'm going to write a story about life in Pampanga.

S: O makanian. Buri keng basan pota.

Oh, is that so! I'd like to read it later.

4.2 [Dialogue between John (J) and a neighbor (N) whom he meets on his way to the store]

salwan

going to buy something

kasapuego

matches

kaun

box

katol

insect coils

uran

rain

kauran

rainy season

amok

mosquito

N: Nukarin ka munta?

Where are you going?

J: Munta ku king tindahan.

I'm going to the store.

N: Nanu ya ing salwan mu?

What are you going to
buy?

J: Salwan ke ing kasa-

I'm going to buy

puego among kaun a

matches and a box of

katol.

insect coils.

N: Kauran ngeni, ania

It's the rainy season

dakal a yamok.

now. That's why [we
have] a lot of mos-
quitos.

4.3 [Dialogue between John (J) and Senen (S)]

J: Nanu ing gawan mu

What are you going to
do today?

ngening aldo?

S: Magaral ku.

I'm going to study.

J: Nanu ing pagaralan

What are you going to
study?

mu?

S: Pagaralan ke ing

I'm going to study Eng-
lish. Are you going
to study too?

Inglis. Magaral ka

naman?

J: Wa yaku. Peru e ke
pagaralan ing Inglis.
Pagaralan ke ing
Kapampangan.

Yes, I am. But I'm
not going to study
English. I'm going
to study Kapampangan.

4.4 [Dialogue between Ermie (E) and her husband
Alex (A)]

baski
baski nanu

even, in spite of
Anything is okay with
me (in spite of what
[it is]).

E: Nanu ing gawan tamu
potang bengi?

What shall we do tonight?

A: Manalbe tamung sine.

Let's see a movie.

E: O sige. Nanung salida
ing alben tamu?

Okay. What show shall
we see?

A: Alben taya ing Romeo
among Juliet.

Let's see Romeo and
Juliet.

E: Nukarin ya makapalage?

Where is it playing?

A: King Cinerama.

At the Cinerama.

E: Nanu ing makapalage
king Kuhio?

What's playing at the
Kuhio?

A: Eke balu ing lagi
peru cowboy ya ing
salida.

I don't know the title
but it's a cowboy
movie.

- | | |
|-------------------------|-----------------------|
| E: Masanting ya? Ninu | Is it good? Who's |
| ing lalage? | playing in it? |
| A: Eku balu peru masan- | I don't know but I |
| ting ya kanu. | understand it's good. |
| E: Nanu ing buri mung | What do you want to |
| alben? | see? |
| A: Baski nanu. | Anything is okay with |
| | me. |
| E: Alben taya ing | Let's see Romeo and |
| Romeo ampong Juliet. | Juliet. Okay? |
| O sige? | |
| A: O sige. Alben taya. | Okay. We'll see that |
| Mako tana. | (it). Let's go. |

5 DRILL II

5.1 Recitation Drill (S repeats recitation of Situational Dialogues until contents learned. Follow the recitation of each dialogue with the respective Comprehension and Narration Drill.)

5.2 Comprehension Drill (The following are suggested questions.)

Dialogue 4.1

- (1) Where is John going?
- (2) What is he going to do there?

(3) What is he going to write?

(4) Is John going to write a song too?

Dialogue 4.2

(1) With whom is John talking?

(2) Is John going somewhere?

(3) What is he going to do there?

(4) Why is he going to buy those things?

Dialogue 4.3

(1) Does Senen have something to do today?

(2) Is Senen going to study at school?

(3) What is Senen going to study?

(4) What is John going to do today?

Dialogue 4.4

(1) Are Ermie and Alex going to watch television?

(2) What movie are they going to see?

(3) Is it playing at the Kuhio?

(4) What's playing at the Kuhio?

5.3 Narration Drill (Restate each dialogue into narrative form.)

5.4 Composition-Narration-Comprehension Drill (Each student writes a short three to five sentence essay stating where he is going, what he is going to do, why he is going to do it, etc.)

He then presents the essay orally to the class two times. After the first presentation, the class members write down as many questions as they can related to the essay. During the second presentation the class members check their questions, adding more if necessary. After the oral presentation, each student asks one of his questions to be answered by any of the other students. Each set should consist of about three question. After each set of question, proceed to the next essay presentation.)

6 STRUCTURAL AND CULTURAL NOTES

- 6.1 A verbal predicative clause is said to be in the Object Focus when the direct object is the Topic of the utterance. The direct object is designated the Topic by replacing the object case marker -ng (used in Actor Focus sentences) with the topic particle ing. In turn, the object focus verbal affix is added to the verb base in the Predicate (replacing the actor focus affixes). The object of the topic, or ing phrase, is that of direct goal or object of the action.

The following chart shows the object focus affixes and the formation of verbs in the object

focus.

Affix	Word base	=	Verb
(1) -an	basa	basan	'to read something'
	kan	kanan	'to eat something'
	plancha	planchan	'to iron something'
	kua	kuanan	'to take something'
	tayi	tayan	'to sew something'
	sali	salwan	'to buy something'
	lampaso	lampaswan	'to scrub something'
	albe	alben	'to see/watch something'
(2) i-	sulat	isulat	'to write something'
	turu	ituru	'to teach something'
(3) pag- -an	aral	pagaralan	'to study something'
(4) ø	subli	subli	'to return something'

As with the Actor focus affixes these object focus affixes also mark future tense.

Note that when the suffix -an is added to certain word bases the following irregularities occur.

(1) With some word bases ending in -a or -e, the -a of the affix is dropped: basan, alben.

(2) With some word bases ending in -i or -o,

the suffix is preceded by w, replacing the final vowel: salwan, lampaswan.

(3) With a very few word bases such as kua the affix is repeated: kua + n + an > kuanan.

- 6.2 The ing pronouns mark the actor of Actor focus sentences (cf. Lesson 28). A different set of pronouns is used to denote the actor in Object focus sentences. The latter set, however, not only denotes the non-focused actor, but also denotes the focused object. The two entities are fused into one word. For this reason these pronouns are called "portmanteau". The set introduced in this lesson is for singular object. The set for plural objects will be introduced in Lesson 43. These portmanteau pronouns occur obligatorily after the main verb (which is an object focus verb).

The following paradigm includes the singular object series.

ke	[ku + ya]	I-it/him/her
me	[mu + ya]	you-it/him/her
ne	[na + ya]	he/she-it/him/her
te	[ta + ya]	we[dl]-it/him/her
tāya	[ta(mu) + ya]	we[in]-it/him/her
mya	[mi + ya]	we[ex]-it/him/her

ye	[yu + ya]	you-it/him/her
de	[da + ya]	they-it/him/her

Froms in the brackets underly the portmanteau pronouns. The first of the two is the actor and the second, which is ya for the entire set, is the object. This ya is the third person singular ing pronoun from the set used for the Actor focus.

7 VOCABULARY

amok	mosquito
basan	going to read (something) [object, future]
baski	even, in spite of
baski nanu	in spite of what it is
blusa	blouse
isulat	going to write (something) [object, future]
kasapuego	matches
katol	insect coils
kuan	box
mya	we[ex]-it/him/her
pera	money
salindra	harmonica
salwan	going to buy something [object, future]